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Indians living as they said twenty days journey West Southwardly from them. There was none here that understood them, but by signes they intreated freindship of the Westoes, showeing that the Cussetaws, Chaesaws and Chiskers were intended to come downe and fight the Westoes. At which news they expeditiously repaired their pallisadoes, keeping watch all night."¹

The identity of the allies of the Kashita has been obscured by the alterations which the editor of the Shaftesbury Papers, Langdon Cheves, made in the text at this point. He printed, arbitrarily, "Checsaws and Chiokees," which he interpreted Chickasaws and Keyokees. But in a foot-note he recorded that the copyist had written "Chaesaws and Chiskers." The editor of the *Calendar of State Papers*, moreover, has printed substantially those forms, which cannot be regarded as corruptions. Question might arise whether the "Chaesaw" were Chiaha, as seems likely; but "Chiskers" or "Chiskews"² can only mean Chisca.

Since, then, the Chisca were among the numerous enemies of the Westo, the theory of their identity must be rejected.

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NOTE ON NAVAJO WAR DANCE

ON the night of September 30, 1918, I saw in the neighborhood of Houck's Tanks, New Mexico, a performance of the *nda* or girl dance part of the Navajo war dance which figures as a curing ceremonial. On comparing my notes with the account of the entire ceremonial given by the Franciscan Fathers,³ my observations seem to supplement in minor particulars the careful analysis of the Fathers.

Guided by a Navajo who came out from his hogan to answer questions and given a lift in one of the many wagons bound for the encampment, I arrived there at 9 P.M. The place was about three miles north-east of Houck. The circle of wagons, of horsemen, and horsewomen, and of sitting or recumbent figures was lit up by several small fires and, later, when the dancing began, by a huge fire on the edge of the circle opposite the choir. The choir of ten or twelve younger men were singing, standing close together about a drum and swaying a little to the rythm. The singing continued for an hour or so, then paused during

¹ Woodward's relation is most accessible in Salley (ed.), *Narratives of Early Carolina*, pp. 130-134. The text is reproduced from that published in *Collections of the South Carolina Historical Society*, vol. v, pp. 456-462, which was edited by Langdon Cheves.

² *Calendar of State Papers, America and West Indies*, 1669-1674, p. 634.

³ *An Ethnological Dictionary of the Navaho Language*, pp. 366-76. St. Michaels, Arizona, 1910.

the building of the big fire to be resumed and kept up with but brief breaks until dawn. About 10, after the fire was made and a little while before the singing was resumed, a girl crossed the circle, carrying upright a staff about three feet long surmounted by what looked like a bunch of yellow bloom and with ribbon streamers and two or more pendant eagle feathers. This was the ceremonial rattle-stick and it was carried, I was told, by the daughter of the medicine-man in charge of the ceremonial. (It was "like the cross.") This girl was accompanied by two or three girls bundled up like herself in the usual black blanket and wearing the usual long full skirt and the usual moccasins. The girls wandered around a little, then each selected a horseman from those who had drawn up closer to the edge of the circle. Meanwhile the choir resumed and other girls wandered into the circle, sometimes single, sometimes in twos or threes. A girl would first take hold of the horse's bridle and attempt to drag the horse forward. Horse and rider pulled back. In one case a girl was pulling so hard that the rein gave way and she fell over backwards. After a little the girl would take hold of the rider's coat or his hand and tug at him with increasing vigor and never yielding persistence. The rider would pull back, perhaps for two or three minutes only, perhaps for as long as ten or fifteen minutes. As a rule no words were said, but in one case I noticed the girl and boy talking together after he had slipped off his horse. During this roughhouse the girl would try to pull the rider or perhaps the recumbent man to his feet who would laugh a little or grin with exactly the same expression as characterizes a white man when a girl exerts herself against him—an amused and indulgent expression suggesting sexual stimulation. The girls neither smiled nor looked perturbed, but stolidly went about the business of getting their partner. Succeeding, the girl grasped her partner's coat near the pocket and walked with him into the circle and then, still holding onto him, she began to single step around him with a fairly lively hop. He shuffled around after her, keeping his arms folded or his hands in his pockets. The two were about three-quarters back to back. The circuit followed was a matter of indifference. The dance songs were rather short, two, three or four minutes, and after a brief pause, during which the girl kept her hold on the man's coat, the same couple would renew their dance, dancing several times together. In certain cases I saw the man break away, pursued by the girl. In one case I saw the man running after the girl. Another girl came to her support and the man desisted. A dozen or more couples might be dancing at the same time. The girl with the rattle-stick was a noticeably indefatigable dancer, holding her stick erect in the dance.

"The girls are making money," said the Navajo in the automobile to which I was escorted about midnight. A man gives the girl he dances with from twenty-five to fifty cents. Only girls or celibate women are expected to dance. Were a married woman to dance, her husband would have nothing more to do with her. Any man might dance. (As a matter of fact, as far as I could see, only the younger people, girls, some as young as fifteen or sixteen, or young men, were dancing.) Relatives might not dance together. This was the second night of the three night dancing. The dance was for a woman who had been sick two years. It would cost her people a lot—sheep, blankets, etc. About the dance as a war ceremonial my acquaintance was non-communicative, even after I mentioned casually that I had heard of the dance as a scalp dance from a Zuñi who was riding over from Zuñi to see it, and expected to see a scalp, perhaps a Mexican's, perhaps a white man's, brought out on a pole early in the morning.

After midnight the dancing began to slacken. Girls began to look for partners on the outskirts of the group, and frequently the men seriously refused, moving away. Then about 1 A.M. the dancing stopped. For an hour longer the family in the automobile sat listening to the choir and then withdrew a few hundred yards to light a fire and eat a supper of roasted mutton, coffee, and layer cake before lying down for a few hours sleep.

After sunrise the encampment of about five hundred persons began to break up, the Houck residents getting off in their wagons and ahorse before the other of the two groups, a "bunch" from Red Rock (?) to the west. In our own unique automobile group breakfast was late and as I had gone supperless because of the pain of a sprained ankle it was with an ill grace I waited for a cup of coffee, waited with the mother and the girls and the baby until the men and boys had quite finished eating. The category of guest appears not to overrule the category of sex in Navajo practice, or, perhaps, unlike the Pueblo Indians where male and female eat together, Navajo are also unlike their town neighbors who serve guests more quickly than self.

Unfortunately I had to forego seeing the rest of this ceremonial and go on to Laguna where there was soon to be held a dance of the *chakwena*, masks closely associated with the war gods, a ceremonial which also included curing rites. Between the war cult and the curing cults there are, among Navajo and Pueblo Indians alike, close connections.

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